



# Okinawan Shuri Ryu Karate Manual

# Shuri Ryu Karatedo

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**Shu** : To Learn From Tradition

**Ri** : To Transcend or Go Beyond

**Ryu** : Style or Particular School of Thought

The roots of Shuri-Ryu are in Okinawa, especially in the Shuri-Te karate of Ankoh Itosu and Choki Motobu and the Hsing Yi Chuan of Tung Gee Hsing. Robert Trias, the style's founder, trained with Tung Gee Hsing, who had cross-trained with Choki Motobu earlier in the Okinawan village of Kume Mura. Tung Gee Hsing taught Trias Hsing Yi (the "Intellectual" Fist) and Shuri Karate Kempo.

Later Trias studied with Hoy Yuan Ping, Gogen Yamaguchi, Roy Oshiro, Yasuhiro Konishi, Makoto Gima, and several other teachers. Konishi awarded Trias with the 9th Dan in 1964 and was a prominent student of both Choki Motobu and Gichin Funakoshi. Gima was a prominent student of Funakoshi and awarded Trias the 10th Dan in 1983. Both, Konishi and Gima helped Trias reconstruct the old Shuri-Te system of Okinawan karate with some modifications, hence a new name for the system was designated Shuri-Ryu. Shuri-Ryu also incorporated some Naha katas and methods.

Robert Trias, the first person to teach karate in the United States in 1945 in Phoenix, Arizona. He opened the first karate school in the nation in 1946 and formed the first karate organization, the United States Karate Association, in 1948. Other styles of karate related to the Trias-line are Shorei-Goju-Ryu and Shorei-Ryu. In addition to the punches, blocks, and kicks of karate, Shuri-ryu also incorporates joint locks, take-downs and throws, and kobudo (traditional weapons).

Shuri-ryu also has several short combinations. These include: 26 ippons (ippon kumite kata), which are performed to develop form and power; 10 taezus (taezu naru waza) which are performed to develop speed and fluidity; 30 kihons which are performed to develop fighting technique; and 8 sente motions (thousand hands techniques). In addition, there are additional training exercises including form sparring (kata kumite), focus stance sparring (kime dachi kumite), free exercise (jiju undo), and free sparring (jiju kumite). One of identifying features of Shuri-ryu is the use of the Shuri fist in lieu of a standard fist. Instead of curling the index finger when making the fist, the index finger is laid flat, and the thumb pushes down on the finger, resulting in a tighter fist. Another feature of Shuri-ryu is the position of the thumb of the knife edge strike or block. The thumb and forefinger form a "j" so that the hand may be used in a variety techniques (ridgehand, spearhand, open-hand throat strikes, etc.) without changing the thumb position.

# Robert Trias

**Robert A. Trias (1923–1989) was a U.S. karate pioneer, founding the first karate school in the mainland United States. He also developed Shuri-ryu karate, an eclectic style with roots in the Okinawan Shuri-te tradition.**

## Life Before Karate

Trias was employed by Southern Pacific Company as a boilermaker apprentice from 1937–39 and a boilermaker from 1939-42.

## Introduction to Karate

While serving in the United States Naval Reserve as a Metalsmith First Class (M1c) during World War II, Robert Trias was stationed on or around Tulagi in the Solomon Islands from June 1944 to November 1945, and was a Navy champion middleweight boxer. There he met Tung Gee Hsiang, a Chinese missionary of Chan (Zen) Buddhism. Hsiang often watched Trias work out and imitated his boxing footwork, and he asked to practice with Trias. Trias refused because Hsiang was "just a tiny little guy," but Hsiang was persistent and at last Trias agreed to spar with him. Hsiang gave Trias "the biggest thrashing of his life" and Trias then asked Hsiang to instruct him in the martial arts.

Hsiang taught Trias some xingyiquan as well as some Okinawan Shuri-Te karate, which Hsiang had learned from Choki Motobu in Okinawa. Later, Trias studied with Hoy Yuan Ping whose lineage was from the Teshin Shinjo School of Kempo Jujutsu in Japan. Trias also held a 6th dan black belt in Kodokan Judo, and studied under Yaju Yamada. Trias was also mentored by Yasuhiro Konishi and Makoto Gima.

## Karate in the U.S.

In late 1945, shortly before Trias left the Navy in January of the following year, he began teaching martial arts in his backyard. He later opened the first karate school in the United States mainland in Phoenix, Arizona in 1946. Trias served as an officer of the Arizona State Highway Patrol from 1946-1961 utilizing his self-defense knowledge on duty and teaching his fellow officers. In 1948 he founded the United States Karate Association (USKA), the first karate organization on the US mainland. Through his pioneering efforts in Karate, he became the United States' liaison with Korea, Japan, China, and Okinawa for many years. Jointly with John Keehan, Trias hosted the first actual national karate tournament, called the 1st World Karate Tournament, at the University of Chicago Fieldhouse in 1963 in Chicago, IL. This event was retitled the USKA Nationals in 1966 and the USKA Grand Nationals in 1968. His rules for tournament competition are still used today with only slight variation.

Trias' style was known as Shorei-Goju ryu, Shorei-ryu and Shuri-ryu. Many US organizations claim to trace their roots to him and the USKA, including the United States Karate-Do Kai, Professional Karate Commission, United States Karate Alliance, International Shuri-Ryu Association, and Kondo No Shokai.

## Career Accomplishments

Robert Trias was responsible for the following accomplishments in developing karate in United States:

1955 - Wrote the first rules for karate competition.

1955 - Conducted the first karate tournament.

1958 - Wrote the first textbook.

1959 - Made the first instructional film.

1963 - Conducted the first world karate championships.

1968 - Conducted the first professional karate tournament.

## Death and Legacy

Trias died on July 11, 1989 of cancer leaving the Shuri-ryu system to his daughter Roberta Trias-Kelley, inheritor of Shuri-Ryu and Menkyo Kaiden, and precipitating a struggle for succession within the USKA.<sup>1</sup> Trias is buried in Section 35, Site 112 of the National Memorial Cemetery of Arizona in Phoenix.

Robert A. Trias (1923-1989), known by some as "the father of Karate in America", founded the first karate school in Arizona. He developed Shuri-ryu karate with its roots in the Okinawan tradition.

While serving in the United States Navy during World War II, Robert Trias was stationed in the Solomon Islands. There he met Tong Gee Hsing, a Chinese missionary of Chan (Zen) Buddhism, who offered to teach Trias some martial arts in exchange for lessons in American boxing. Hsing became O'Sensei's teacher and taught him Hsing-I, as well as some Okinawan karate, which Hsing had learned from Choki Motobu in Okinawa.

O'Sensei held a 6th dan black belt in Kodokan Judo and studied under Yju Yamada.

When Robert Trias left the Navy, he began teaching martial arts in his backyard in Phoenix, Arizona. Later he opened his first karate school in Phoenix. Robert Trias served as an officer of the Arizona State Highway Patrol for a number of years utilizing his self-defense knowledge.

Grandmaster Trias died in 1989 of cancer leaving the Shuri-ryu system to his daughter Dr. Roberta Trias-Kelley, inheritor and Menkyo Kaiden.

**July 10, 1944 became 1st dan under Hsing**

**Konishi promoted Trias to 9th dan in July 16, 1964**

**Gim promoted Trias to 10th dan in 1983**

# NATIONAL DOJO KUN

I shall conduct myself in a manner which will reflect credit upon myself and society.

I shall be loyal to my school and to the art it teaches.

I shall be honest and exercise integrity with the purpose of developing cooperation and trust with my fellow karate-ka and my teachers.

I shall exercise restraint in the use of my karate knowledge, employing it only in fair competition or in defense of my life, my family, or my country.

**GRANDMASTER OF SHURI RYU KARATE ROBERT A. TRIAS**

# Recognizing Shuri-Ryu

Low stances

Seiken thrust

Fist - index finger under thumb

Hip rotation

8 Back fists: 4 arm - 4 shoulder

5 Major blocks

Head snaps

Thousand hand exercise

High rising block

Teeth clenched

Wide eyed stare

Eight faces

All kicks, blocks & strikes 90% circular

Kicks - forward & reverse of all

12 Detailed punches: 6 long - 6 short

Block - punch - cover

Block - punch - shift - cover

Te-katana & te-uke covers

Relaxed body until end of technique

Form sparring

Ippons - Kihons - Taezus

Mention of Matsumura, Motobu, Hsing, Trias,

Pine tree:

a) Black with sun - chief instructor

b) Black - Dan standards

c) White - Basic standards

# The Shuri Ryu Patch



KYU Pine Tree Patch



DAN Pine Tree Patch



Chief Instructor Pine Tree Patch

## The Shuri-Ryu Patch

**Three Roots of the Pine Tree** - Power, Speed and Form / Body, Mind, Spirit. Trunk- Strength, Longevity and Endurance (Character).

**Branches** - Growth and Progress also it is referred to represent the 12 meridians Individual Branches - refer to belt levels white, yellow, blue, green, purple, brown, and the top is black.

**Red Sun** - Sun gives life to the system. The colors on the seal represent.

**White** - Purity.

**Black** - Steadfastness and stubbornness of a karate-ka.

**Green** - Everlasting.

**Red** - Courage.

**Circle** - Everything returns to the source.

The pine tree patch is worn on the left sleeve two inches above the sleeve end not on the crease, set so it can be seen from the front with the arm hanging naturally. The different patches stand for levels of skill and knowledge.

# Shuri Ryu Kata

**Kata (forms) are formal exercises consisting of a series of techniques performed in sequence and arranged to geometric patterns. They include all the various hand, foot and body shifting techniques used in kicking, punching and blocking. The katas were conceived centuries ago and were devised by masters in antiquity and have been handed down from the past.**

## Tai Kyoku Kata (First Basic Steps / Body Side Forms)

The Tai kyoku exercises were created by Gichin Funakoshi and his son Yoshitaka (Gigo) as basic introductory movements in preparation for the more advanced Pinan (Ping an) (Heian in Japanese and Chan an's in Okinawan. It is believed they were introduced by Chen Yuen Ping in 1644. Tai kyoku translates as first basic steps, also known as body side forms.

**There are 22 movements and 8 attacks**

## Wunsu Kata (Strong Arm-Dumping Form)

The originator of Wunsu is not known. It is believed that it was; named and composed by Okinawan martial artists as a tribute to the Chinese emissary Wanshu who was in Okinawa around 1685. Through time and difference in translation the kata has also become known as: Wansu, Ansu, Unsu and Unshu. The kata strongly emphasizes the use of left and right arm punches, for which reason it is called Strong Arm form. Tatsuo Shimabuh (now deceased) later referred to the kata as Dragon Boy or dumping form.

Wunsu's hidden physical movement occurs when the first right forward punch is executed. The punch is "hidden" slightly behind the right kidney with the thumb side away from the body. Execute a forefinger knuckle punch (keiko ken tsuki) that glides forward alongside the body with a sharp twisting motion (thumb facing straight up). Delay the twist until the last possible moment. The theory behind the hidden punch is that while the normal punch (seiken) cannot be executed at close quarters, and takes a long time to reach the opponent, the forefinger punch can, as it does not require a full twist. (In the regular performance of this kata, execute at this point a middle punch (seiken tsuki) , the keiko ken tsuki being kept as a hidden or secret movement option.)

The symbolic hidden movements take place during the beginning and ending of the kata. The first one, at the beginning, is where the right hammer-fist is executed to the left extended open hand. This means, "Karate is my secret." The second movement immediately follows the first movement, when the left open hand is placed

on top of the right fist just before the hands are brought back to the chest (both hands open), meaning, "I bear no weapons." The third symbolic movement is on the last left edge-of-hand block, as the left hand is brought back towards the right hand into a praying (gasho) position, meaning, "I ask forgiveness and accept responsibility for my actions".

**Mudra Code: I bring no evil, I bear no weapons**

**There are 38 movements and 11 attacks**

## Anaku kata (Swallow on the Beach and Pivoting Form)

Anaku (ananku) means a swallow or small bird walking and turning (over looking the ocean). It is also known as expression pivot and turning form. Head snapping (before turning) and te and tekatana ukes should be strong and obvious when performing this kata. The kata origin is unknown, however it is believed to have been recomposed by Chotoku Kyan in Okinawa around 1895. He died in 1946.

The hidden movement in Anaku is the scan execution of the middle left augmented block on explanation 31. The scan is held for approximately 15 seconds (with a wild and wide eye stare and teeth tightly clenched) in a meditative pose. The Chinese translation is called szu-chi, and the Okinawans call it shin-chin taisha, which means to hold the breath in a meditative pose for incredible lengths of time. Shin chin taisha is also known as dead breath, and when done in a prolonged meditative sitting pose (mokuso), with hands in praying position (gasho), a heat sensation will be felt in the lower stomach as the body begins to violently vibrate and almost rises from the pose.

**Mudra Code: A reflection of self and the desire to rise above ideals and disciple oneself by good thoughts, words, and deeds.**

**There are 33 movements and 8 attacks.**

## Nai Han Chi Kata (Sho) (Iron Horse-Missing Enemy Form)

Each movement of a kata or form has a practical application, usually a block and a counter- attack. Within every kata, and this one in particular there are hidden or symbolic movements that have both practical and symbolic interpretations. In this kata, the beginning symbolic movements mean, "I gather within me all forces of earth. I look up and ask the heavens for perfection of self. I instill its force and energy (fire and earth elements) into my body."

The origin of the three (3) Naihanchi katas is unknown. We do know for a fact that they were practiced as one single kata by Okinawan Shuri-ryu Master Sokon Matsumura around 1825. Naihanchi was, however, handed down to Matsumura from earlier times. We can assume that Naihanchi is well over one hundred and seventy years old, possibly dating back to the era of Tode Sakugawa, Suekata Chogun and Ito Gusukuma.

Around 1895, Master Choki Motobu popularized Naihanchi by daily performing the three forms as only one kata at least five hundred times. The three Naihanchis, performed as one, became known as Motobu's Kata, and he is said to have stated many times, "There is only one kata necessary to develop and excel in Karate, and that is Naihanchi as one." Motobu's favorite hand form when performing Naihanchi was the forefinger punch (keiko ken zuki).

Because of its length and degree of difficulty, the kata is now divided into three sections for teaching purposes. A point of interest with this form is that although it was developed by Shuri-ryu stylists, it has become an international form that is performed in almost every major style of Karate, Taekwon do and Kempo today. The form was developed as a defense against four to eight opponents, with the performer pinned against a wall defending to the right, left or from the front, but never from the rear. The original name for this kata is Naihanchi, which means "Iron Horse," but it is more commonly referred to as Iron Horse-missing Enemy form. Other names for this kata are Naifunchin, Teki and Chulgi.

**Mudra Code: Bring all forces of earth into your body and obtain peace, tranquility, and ultimate reality.**

**There are 49 movements and 17 attacks**

## Sanchin Kata (Original Pupil Breath and Three Conflicts Form)

The ancient Chinese name for this kata was Erh-lu-chuan. It was also called San schich or Chi shich. It was known in Okinawa as Bodhidharma's "Ju hachi rakan shoukyo," which means the eighteen hand techniques of movement used in training by students, using theories of intrinsic energy and abdominal breathing for defeating their opponents. Rakan is an older student, who is skilled in the art. The same term in Buddhism Arhant means a sage of wisdom who evolved from the bondage of passions or emotions. It is also referred to as the "Three battles of life" (three conflicts), which are birth, survival and death.

When performing either San-chin or Ten-sho katas, use both the hard and loud (ibuki or wai-chai) and the soft and quiet (nogare or neichai) exhaling methods. In loud breathing, open the mouth wide while exhaling, placing the tip of the tongue between the teeth while forcing the air out with a loud audible sound. In soft breathing, exhale quietly and calmly, with the mouth partially open and with the tip of the tongue between the teeth, while softly forcing the air out.

San-chin's hidden and symbolic movement occurs when the arms first cross the fists (called sankai-gasho). The movement indicates "principles of universal knowledge in a psychological form." In China this is called Hsing. The Japanese call it In, while in India it is called mudra in. It is interesting to note that almost all of the movements in San-chin kata are mudra. The circular movements of the entire kata indicate the return to the source, or rebirth, theory. The hands become instruments of the will, and the arms crossing are subject to a harmonious will. The inhaling and the raising of the body show a desire to rise above ideals, while the lowering of the body signifies life's failures.

One of the highlights of the system is the "breathing katas." Breath is the vital fuel needed to sustain life, and when vigorous physical and mental breathing is experienced, more blood sugar is required to keep the pace. If the blood does not have sufficient oxygen, exhaustion sets in. To minimize exhaustion and obtain maximum results, the breathing procedure mentioned here must be used :

Inhale by taking a deep breath into the lower stomach through the nose.

Momentarily practice dead breath (shin shin tai sha), visualizing the hung sound for storing the air (energy). The entire body should at this point be tight and under extreme surface tension (softness and tension with pliability). Slowly start releasing (exhaling) by blowing. Push and force all the air out through the mouth, expressing the hahh or sooo sound, which will release all the air (power) completely from the entire abdominal region.

## **Sanchin Extended:**

**3 conflicts**—birth, survival, death / **3 minds**—conscious, sub-conscious, super conscious / **3 forces**—body-physical, mind-mental, heart-spirit / **3 jewels**—dharma-teaching, sangha-practice, buddha-enlightenment / **3 breath levels**—chest, stomach, lower stomach / **3 natures**—meaning, explanation, principle / **3 senses**—see, hear, feel / 3 **kiais**—before, during, after / **3 methods**—see without looking, know without thinking, do without effort / **3 ways**—yin, yang, both / **3 forms**, - san-chin, san-mitsu, san-sei

**Mudra Code: Completion of a life cycle and return to the source, life starts again.**

**There are 47 movements and 8 attacks**

## **Empi Sho Kata (Flying Swallow or First Elbow Form)**

The flying swallow form has a comparatively short history in comparison with other forms. The form was being performed in Okinawa around 1895, however its composer is unknown. The kata is referred to as Empi. (flying swallows) or first elbow form.

The hidden movement is executed during explanation (3) when the right fist, in tekata na-uke position, is brought back with a hidden right dragon fist punch that is next directed directly into the opponent's groin.

**Mudra Code: I will uphold universal spiritualization (moral and spiritual uprightness) through adherence to all laws, justice, charity, and honesty.**

**There are 34 movements and 10 attacks**

## **Tsue Sho (Way of the Bo Form)**

**There are XX movements and XX attacks**

# Bassai Dai Kata (Breaking the Giant Enemies Circle or Breaking Through the Fortress Form)

The Bassai (basai) or Patsai katas were believed to have originated and been composed strictly for King Oyado Mari of the Ryu kyu Islands (Okinawa), for his personal body guards' use in saving his life against enemy encounters. The katas were being taught by Kosaku Matsumura, in Tomari, Okinawa, around 1869. The forms were the favorite of Chotoku Kyan (1870-1946) and Choki Motobu (1871-1945).

There are now in existence four (4) basic Bassai forms, which are:

- 1) **Bassai Sho**- breaking the small fortress.
- 2) **Bassai Dai** - breaking the great fortress.
- 3) **Bassai San** - penetrating the mountain fortress.
- 4) **Bassai Tomari** - thunder in the forest.

They are also known as "Breaking the giant enemy circle forms." The hidden and symbolic interpretations in Bassai deal with the ruler elements, when both hands, palm down, are brought back to shoulder level, with the forearms perpendicular to the floor, just before the execution of the double fist-back strikes: "I bring the beating waves upon my body (blood flow), and release the heated steam (breath) that turns into a burning fire in my lower stomach (saika tanden)."

**Mudra Code: Strong convictions in the intrinsic goodness of all mankind and the affirmative nature of life and in the values of love, charity, faith, and loyalty.**

**There are 55 movements and 19 attacks**

## Go Pei Sho (Advanced Tearing Peacock or Kuju Ku Form)

Go Pei Sho represents a peacock preparing to defend itself. As it slowly opens its wings, it goes into a series of wing-striking and clawing attacks that are intended to blind the attacker.

Go Pei Sho was inherited from the Chinese movements of Master Li Tsun I, of the Hopei School, also called Goka Ta Ken, from which stemmed Okinawan Karate. The kata was later restored to its present and original form by Master Robert A Trias. Since it is basically Chinese in movement, it was first known as Hopei-sho.

Go pei sho' s beginning hidden and symbolic movement is that of a peacock slowly opening it's wings and preparing to attack. The symbolic meaning pertains to the water ruler element, which means, "Through my fingertips I receive streams of energy that I will direct deep into my lower stomach, which must flow uninterrupted throughout my entire body." The interpretation involves releasing oneself from two opponents who have grabbed one by the shoulders. The performer, using both hands as tiger claws, rips at the opponents' eyes. The other meaning of the same movement is two arm blocks against an opponent who is reaching for performer's neck.

**Mudra Code: Do away with dualism and confusion, allow only immovable serenity to prevail.**

**There are 56 movements and 23 attacks**

## Dan Enn Sho ( Cutting and Clawing Through the Fire or Tsume Form)

Dan Enn Sho represents five of the twelve animal styles of the Hsing yi system (feel of the mind or intellectual fist). The movements of the eagle, hawk, snake and tiger are very obvious. Dan Enn Sho, like Go pei Sho, was inherited from the movements of the Chinese Master Li Tsum Yi (Tsun i) of the Hopei school. The Hopei schools were also called Goka Ta Ken, from which stems all Okinawan Karate.

The kata was later restored to its present and original form by Master Robert Trias.

It is believed that this kata was named after Lord Sho Ebb (Enn Sho) of Tama and Nakac Jin castles in Okinawa by Nogunto Otomo, who at the time was placed in jurisdiction of both castles by King Sho Hashi. It is also reported that the Enn Kan Hi castle (home of the Otomo clan, in Saski-ki village) could have been a link in the naming of this form.

Forms used are: Chicken (cock) head, Crane beak, Snake head, Hawk claw, Tiger claw and Eagle claw.

Dan enn sho's hidden and symbolic interpretation is right before and just after the kiai in the last movements of the kata, meaning "I reach out with my hand for the divine force and obtain reality and self-liberation. I gather passive energies (yin-chi), press them into my lower stomach, and reach enlightenment." The interpretation involves a side neck release, locking and turning the opponent's arms with a hand twist and lock.

Dan Enn Sho Animals: Chicken/Cock, Crane, Snake, Hawk, Tiger, Eagle, Swallow, Ostrich, Monkey, Iguana, Bear, Dragon, Horse.

**Mudra Code: The white crane spreading it's wings. The open arms represent patience and tranquility. The hands reach out for divine force in order to obtain reality and self-liberation**

**There are 39 movements and 12 attacks**

## Nan Dan Sho (Smooth Water, 24 Steps, Difficult Victory Form)

The origin of this kata is unknown, although it was practiced in the Okinawan villages of Shuri and Tomari years ago. Its original name is basically Chinese -"Nandan sho" (Smooth water and Difficult victory form ). It may be noted that Nanda was the half brother of Gautama, the historical buddha. The Japanese call the kata "Nijushoshi," meaning twenty-four(24) steps.

Nan dan sho's hidden and symbolic movements pertain to the Earth ruler element, which deals with the body and the usage of all types of breath. The interpretation is in the beginning movements, which means, "I take all forces and energies from earth and bring them into my body. When my body returns to earth, I give back to earth my body, mind and spirit, and all energies and forces I took while on earth."

**Mudra Code: Gathering of all forces and energies from earth and bringing them into the body. When the body returns to earth—give back to earth body, mind, spirit, and all other energies and forces taken from the earth.**

**There are 51 movements and 16 attacks**

## Kan Ku Sho (Flowing Lagoon - Sky Form)

The originator of Kanku Sho is not known. It is believed that the kata was named and composed by Okinawan students in honor of a Chinese martial artist who was in Okinawa around the year 1765.

It can be assumed that the kata is well over 200 years old. It is practiced internationally, and its name, "Kan ku sho," means Sky observation (small) form; however, it is far more commonly referred to as "Flowing lagoon and looking at the sky form." Other katas with similar movements are Kusanku (kusokun) and Kanku dai (sky observation great form ).

The hidden physical movement is when the performer drops to the floor, with the fingers of both hands pointing to each other while the performer slowly scans the entire heavens, left to right (in shin chin taisha meditative pose), and then sharply turns the head to face the opponent.

**Mudra Code: The perfect balance of yin and yang.**

**There are xx movements and xx attacks**

## Nai Han Chi Kata (Ni) (Iron Horse-Missing Enemy Form 2)

The second part of the Nai Han Chi Kata

**There are xx movements and xx attacks**

## Nai Han Chi Kata (San) (Iron Horse-Missing Enemy Form 3)

The third part of the Nai Han Chi Kata

**There are xx movements and xx attacks**

## Te-Katana (Sai Form)

**There are xx movements and xx attacks**

## Ten Sho (Thousand Hands - Heaven Breath Form)

There are three (3) "Ten" katas. ("Ten" literally means "heaven, sky, air, heaven's will, or nature.") The first kata is named Tensho, which means "motion of hands," but is often referred to as "The Kata of the Universe," "Thousand hand and heaven and breath form" and "Earth reflecting Heaven form."

Ten sho resembles the sudden awareness of the false-self to the real self. In it lies true existence. Truth exists in many forms, but only through serious study and continuous practice (thousands of times) will it reveal its true nature. Ten sho expresses a triple nature:

- 1) A subtle inner meaning (teaching or Dharma)
  - 2) An outer explanation (practice or Sangha)
  - 3) A divine principle (enlightenment or Buddha) within the state of nothingness (Sunyata) or emptiness.
- This triple nature is often referred to as "The Three Jewels."

When performing Ten sho, use both the hard and loud (ibuki) and soft and quiet (nogare) breathing methods (yin-chi), as developed through the breathing exercises. The stomach must be extremely tense, with rapid and strenuous body movements of great physical strength and spiritual concentration, with instant relaxation and dropping of the hips. The Chinese call this Pi-chi, which will generate, control and direct the energy flow throughout the body. Pi-Chi was also used by Tibetan Lamas ("Tu-mo" in Tibetan) to generate heat within their bodies for the purpose of transferring this heat or energy to another body.

When performing the interpretations with an opponent, the hands must rotate in either direction (like a ball) when making contact with his hands or arms. Always move with, and control, the opponent's movement (as in trapping hands) without breaking contact with said movement.

Ten sho's hidden symbolic movement takes place when the arms first cross and the fists, at the moment, are turned toward the body (called basa ran kongo). The movement shows "the vast knowledge which destroys passion" and "the impenetrable truth of universal wisdom." As in San-chin, breath inhaling (raising of the body) shows a desire to rise above ideals, while exhaling (lowering of the body) represents the performer's failures in life. Most of the movements are mudra, and knowledge gained through Ten sho should flow through the mind like water.

One of the highlights of the Okinawna system is the "breathing katas." Breath is the vital fuel needed to sustain life, and when vigorous physical and mental breathing is experienced, more blood sugar is required to keep the pace. If the blood does not have sufficient oxygen, exhaustion sets in. To minimize exhaustion and obtain maximum results, the breathing procedure mentioned here must be used :

Inhale by taking a deep breath into the lower stomach through the nose.

Momentarily practice dead breath (shin shin tai sha), visualizing the hung sound for storing the air (energy). The entire body should at this point be tight and under extreme surface tension (softness and tension with pliability). Slowly start releasing (exhaling) by blowing.

Push and force all the air out through the mouth, expressing the hahh or sooo sound, which will release all the air (power) completely from the entire abdominal region.

Finally, the following points should be noted in performing the Ten Sho kata:

1. All hand movements are done with tension under breath
2. The pelvis rises with each inhalation
3. All middle block positions must have the elbows inside of the rib cage, and the fist must be slightly outside of the shoulders
4. Relax (exhale) and drop hips after each arm movement

**Mudra Code: Harmony is peace—one with the universe.**

**There are xx movements and xx attacks**

## Shudo-So (Monastery Monk - Advanced Breathing Exercise)

This kata was developed by Grandmaster Robert A Trias from the breathing exercises of Shaolin Monks as used in moving Chan mediation.

# Shuri Ryu Ippons

Ippons begin and end with a block as they respond to an attack and follow through with a prearranged form of defense. The techniques were designed primarily to develop POWER and FORM. Ippons improve ability in body turning, shifting, stepping and changing direction.

## Ippon Kumite Kata

### Ippon Kumite Kata #1

1. Step back with right foot into a left forward stance and execute a left high block
2. Execute a right forward kick to the groin
3. Step forward into a right forward stance and execute a right edge of hand strike to opposite clavicle
4. Execute a left then right punch to the solar plexus
5. Step back with right foot into a left forward stance and execute a left low block

### Ippon Kumite Kata #2

1. Step back with right foot into a left forward stance and execute a left high block
2. Execute a right forward kick to the groin
3. Step forward into a right forward stance and execute a right hammer strike to opposite clavicle
4. Execute a left then right punch to the solar plexus
5. Step back with right foot into a left forward stance and execute a left low block

### Ippon Kumite Kata #3

1. Step back with right foot into a left forward stance and execute a left high block
2. Execute a right forward kick to the groin
3. Step forward into a right forward stance and execute a right leopard strike (palm up) to throat
4. Execute a left then right punch to the solar plexus
5. Step back with right foot into a left forward stance and execute a left low block

### Ippon Kumite Kata #4

1. Step back with right foot into a left forward stance and execute a left high block
2. Execute a right forward kick to the groin
3. Step forward into a right forward stance and execute a right vertical punch to solar plexus
4. Execute a left then right punch to the solar plexus
5. Step back with right foot into a left forward stance and execute a left low block

### Ippon Kumite Kata #5

1. Step back with right foot into a left forward stance and execute a left high block
2. Execute a right forward kick to the groin
3. Step forward into a right forward stance and execute a right heel of hand strike (tiger fist) to the chin
4. Execute a left then right punch to the solar plexus
5. Step back with right foot into a left forward stance and execute a left low block

### **Ippon Kumite Kata #6**

1. Step back with right foot into a left forward stance and execute a left high block
2. Step forward with the right foot into a 45 degree horse stance grabbing attacker's right wrist and execute a right edge of hand strike to the bicep
3. Remain in 45 degree horse stance and execute a right knife hand strike to attackers neck. (Still holding attackers wrist)
4. Shift into a right forward stance and execute a left then right punch to the solar plexus
5. Step back with right foot into a left forward stance and execute a left low block

### **Ippon Kumite Kata #7**

1. Step back with right foot into a left forward stance and execute a left high block
2. Step forward with the right foot and execute a heel stomp to top of attackers right foot
3. Step forward with the right foot into a 45 degree horse stance grabbing attacker's right wrist and execute a right edge of hand strike to the bicep
4. Remain in 45 degree horse stance and execute a right knife hand strike to attackers neck. (Still holding attackers wrist)
5. Shift into a right forward stance and execute a left then right punch to the solar plexus
6. Step back with right foot into a left forward stance and execute a left low block

### **Ippon Kumite Kata #8**

1. Step back with right foot into a left forward stance and execute a left high block
2. Sweep attackers right leg with the right foot and simultaneously execute a right elbow strike to the chin
3. Remain in a left forward stance and execute a left then right punch to the solar plexus
4. Execute a left low block

### **Ippon Kumite Kata #9**

1. Step forward into a right 45 degree horse stance and execute a right downward hammer fist strike to attackers bicep
2. Pivot body 90 degrees (back towards attacker) into a hanmae stance and lock opponent's arm under your right arm
3. Execute a left hammer strike to the groin, followed by a left elbow strike to the stomach
4. Step with the left foot in front of the right
5. Pivot 180 degrees (clockwise) to a left forward stance
6. Execute a left then right punch to the solar plexus
7. Execute a left low block

### **Ippon Kumite Kata #10**

1. From a standing position raise right hand to crane position and kiai
2. Leap forward into a horse stance and execute a left low thrust punch to the groin
3. Remain in kiba dachi and execute a right knife hand strike (palm up) to attackers neck
3. Execute a left then right punch to the solar plexus
4. Step back with right foot into a left forward stance and execute a left low block

### **Ippon Kumite Kata #11**

1. Step back with right foot into a left forward stance and execute a left high block
2. Execute a right back of hand strike to the side of the neck
3. Execute an left uppercut punch to the chin followed by a left side kick to the groin
4. Shift back and execute a left side kick to attackers groin
5. Step down with the left foot into a left forward stance and execute a left then right punch to the solar plexus
5. Execute a left low block

### **Ippon Kumite Kata #12**

1. Attacker steps in with a 2 handed grab
2. Step back with right foot into a left forward stance and execute a double hammer fist strike to attackers wrists
3. Grab wrists and execute a right thrust front kick to the groin
4. Step forward into a right forward stance and execute a left then right punch to the solar plexus
5. Step back into a left forward stance and execute a left low block

### **Ippon Kumite Kata #13**

1. Step back with left foot into a right forward stance and execute a right high block
2. Grab attackers arm with right handstep into a left 45 degree horst stance
3. Raise attackers arm and execute a left edge of hand strike under attackers arm to attackers neck
4. Execute a right then left punch to midsection
5. Step back into a right forward stance and execute a right low block

### **Ippon Kumite Kata #14**

1. Attacker executes a right punch
2. Step left into a wide horse stance and catch the attack in the crook of the right arm
3. Pivot 90 degrees on the right foot into a side horse stance and execute a forearm strike to attacker's elbow
4. Execute a right and left punch to the solar plexus
5. Step back into a left forward stance and execute a left low block

### **Ippon Kumite Kata #15**

1. Attacker steps in with a 2 handed grab
2. Step back into a left forward stance and execute a double hammer fist strike to attackers wrists
3. Grab wrists and simultaneously execute a double hammer strike to attacker's ears and a right knee to the groin
4. Step forward into a right forward stance and execute a left and right punch to the solar plexus
5. Step back into a left forward stance and execute a left low block

# Shuri Ryu Kihons

**Kihon kumite emphasizes the combination Power, Form, Speed and Fluidity. It is practiced as the foundation and introduction to techniques used for and in sparring. Kihons improve ability in body turning, shifting, stepping and changing direction.**

## Kihon Kumite Kata

### **Kihon Kumite Kata #1**

1. Step out into right front stance and execute an augmented middle block
2. From the extended position execute right high twisting punch, then execute left twisting punch
3. Remain in right front stance and execute right low block

### **Kihon Kumite Kata #2**

1. Step out with your left foot into a forty five degree horse stance and execute right palm heel deflection
2. Pivot 45 degrees right into a right front stance and execute left twisting punch
3. Pull your right foot back and execute right roundhouse kick
4. Pull your kicking leg all the way back to a left front stance and execute left low block

### **Kihon Kumite Kata #3**

1. Step out with your left foot into a forty five degree horse stance and execute left push block
2. Pivot 45 degrees left into a left front stance and execute right Isshin ryu strike
3. Pivot 90 degrees right into a right front stance and execute left hammer strike
4. Remain in right front stance and execute right low block

### **Kihon Kumite Kata #4**

1. Step out with your left foot into a forty five degree horse stance and execute two arm palm heel deflect
2. Pull hands to your right hip and execute right knee strike, before the leg steps down pivot 45 degrees right
3. Step down into a right forward stance and execute right low knifehand, then execute right low block

### **Kihon Kumite Kata #5**

1. Step forward into a left front stance and execute left high block
2. Bring your right fist back to your forehead with palm facing out and execute right backfist
3. Immediately execute left twisting punch
4. Remain in left front stance and execute left low block

### **Kihon Kumite Kata #6**

1. Step forward with your left foot into a left front stance and execute right palm deflection
2. Pivot 90 degrees right into a right front stance and execute left upward elbow, then execute left horizontal elbow strike
3. Step back into left front stance and execute left low block

### **Kihon Kumite Kata #7**

1. Step forward with your left foot into forty five degree horse stance and execute two arm palm deflection
2. Flip you left hand palm in and make a large circle with both hands and meet them on your right knee
3. Bring the right leg all the way back to left forty five degree front stance and execute left low block

### **Kihon Kumite Kata #8**

1. Step forward into right front stance and execute left palm deflection
2. Execute left knee strike, as the foot hits the ground execute right upward elbow strike
3. Step back into left front stance and execute left low block

### **Kihon Kumite Kata #9**

1. Step back into a left front stance and execute left low block
2. Execute right front kick as the kicking foot lands in a right front stance execute right twisting punch
3. Step back into a left front stance and execute left low block

### **Kihon Kumite Kata #10**

1. Step out into a left front stance and execute right palm deflection
2. Execute right stomp side kick, immediately shift 90 degrees right and land in a right front stance
3. Dip into a right jungle stance and execute a left dragon fist punch
4. Rise up into a right front stance and execute right low block

### **Kihon Kumite Kata #11**

1. Step out with your left foot into a forty five degree horse stance and execute right palm deflection
2. Pivot 45 degrees right into right front stance and execute left twisting punch
3. Shift 45 degrees left back into a forty five degree horse riding stance and execute right twisting punch
4. Step back into left forty five front stance and execute left low block

### **Kihon Kumite Kata #12**

1. Immediately execute a right inside crescent kick, without putting your foot down execute a right snap side (blade) kick
2. As your foot hits the ground pivot right into a right front stance and execute left twisting punch
3. Step back into a left front stance and execute left low block

### **Kihon Kumite Kata #13**

1. Step out into a left front stance and execute right palm deflection
2. Simultaneously thrust your right hand forward in a throat strike and execute back stomp kick
3. Remain in left front stance and execute left low block

### **Kihon Kumite Kata #14**

1. Step back into a left front stance and execute left low swimming deflection
2. Step forward into a natural stance facing forty five degrees left, and execute right palm heel strike
3. Execute right front stomp kick, pivot and pull your right foot to the back into a left front stance facing forward and execute left low block

### **Kihon Kumite Kata #15**

1. Step out with your right foot 90 degrees left into a horse riding stance and execute right hammer block
2. Then execute right low back elbow, immediately execute right high back elbow
3. Step right foot straight back and pivot 90 degrees right into right front stance and execute left twisting punch
4. Step back into a left front stance and execute left low block

# Shuri Ryu Taezus

**Taezu naru waza (continuous motion) begin and end with a block. Taezus are designed primarily to develop SPEED and FLUIDITY. Without taezu technique, a student tends to develop a powerful collection of movements which will not flow. Taezu will improve ability in body turning, shifting, stepping and changing directions with proper speed and fluidity.**

## Taezus Naru Waza

### **Taezu Naru Waza #1**

1. Step back into a left front stance and execute a left high block
2. Step forward into right front stance and execute knife hand strike to attackers left clavicle
3. Execute left twisting punch, then execute right twisting punch to heart
4. Chamber hands and execute double snake strike to attackers eyes
5. Pull both hands back to cross block and come to right cat stance
6. Immediately execute a right front kick bring right leg back into a back into a left front stance and execute a left low block

### **Taezu Naru Waza #2**

1. Step back into a left front stance and execute left high block
2. Step forward into a right forward stance execute a right hammer strike to attackers right shoulder
3. Chamber hands and immediately thrust them out in a two arm spearhand with left hand on top and right on bottom. Palms are facing each other
4. Chamber hands and execute double snake strike to attackers eyes
5. Pull both hands back to cross block and come to right cat stance
6. Immediately execute a right front kick bring right leg back into a back into a left front stance and execute a left low block

### **Taezu Naru Waza #3**

1. Step back into a left front stance and execute left high block
2. Step forward into right forward stance simultaneously grabbing, or trapping attackers right punch, with your left hand and execute an palm up leopard strike to attackers throat
3. Pull both hands back to chamber then execute a simultaneous right vertical punch and left roundhouse punch
4. Chamber hands and execute double snake strike to attackers eyes
5. Pull both hands back to cross block and come to right cat stance
6. Immediately execute a right front kick bring right leg back into a back into a left front stance and execute a left low block

#### **Taezu Naru Waza #4**

1. Step back into a left front stance and execute left high block
2. Step forward into right front stance and execute right vertical punch to solar plexus
3. Execute left low thrust punch, then execute right high twisting punch to attackers jaw
4. Pull both hands back to the left side of your head right fingertips over left fingertips, palms facing each other. Then execute a double knifehand strike to temple and neck of attacker
5. Chamber hands and execute double snake strike to attackers eyes
6. Pull both hands back to cross block and come to right cat stance
7. Immediately execute a right front kick bring right leg back into a back into a left front stance and execute a left low block

#### **Taezu Naru Waza #5**

1. Step 45 degrees left and forward into a half face front stance and execute right hammer block to attackers bicep
2. Execute right horizontal backfist, pivot into right front stance
3. Immediately execute a simultaneous right middle block and left thrust punch
4. Pivot into forty-five degree horse riding stance and execute right elbow strike
5. Pivot back into right front stance and execute two arm thrust punch left hand over right palms down or side by side
6. Chamber hands and execute double snake strike to attackers eyes
7. Pull both hands back to cross block and come to right cat stance
8. Immediately execute a right front kick bring right leg back into a back into a left front stance and execute a left low block

#### **Taezu Naru Waza #6**

1. Step back into a left front stance and execute low swimming deflection then execute right high block
2. Drop your right hand to your hip and execute two arm spearhand
3. Push with left hand and step through to right front stance and execute right rising punch
4. Meet both hands side by side, palms up. Flip hands toward your chest and then immediately shoot them out in double snake strike
5. Pull both hands back to cross block and come to right cat stance
6. Immediately execute a right front kick bring right leg back into a back into a left front stance and execute a left low block

#### **Taezu Naru Waza #7**

1. Step back into a left front stance and execute left high block
2. Immediately execute right middle block then execute right vertical backfist
3. Step up turning 90 degrees into a formal stance and pull to stack hand and immediately execute right horizontal backfist
4. Step down to forty five degree horse riding stance, immediately sweep your right leg back and simultaneously execute right horizontal knifehand
5. As the right foot hits the ground execute two arm palm heel smash
6. Step back into left front stance and execute left low block

### **Taezu Naru Waza #8**

1. Execute a right inside crescent kick, without putting your foot down execute right snap side(blade) kick
2. Step forward into right shadow stance and execute right backfist, then immediately execute left swimming punch
3. Step left foot back into right front stance and simultaneously execute two arm palm heel smash
4. Step back into a front stance and execute left low block
3. Execute left high twisting punch, then execute right high twisting punch
4. Immediately execute left low twisting punch, then execute right low twisting punch
5. Meet hands side by side with palms facing up, flip hands toward your chest and immediately shoot them out in a snake strike
6. Pull hands back to chest in snake position to a right cat stance
7. Step back into a left front stance and execute left low block

### **Taezu Naru Waza #9**

1. Step back with right foot into left forward stance. Left downward pushaway block to opponent's right punch. Execute a right high block to opponent's left punch
2. Step forward into right forward stance, Left punch to head, Right punch to head
3. Remain in forward right stance. Left punch to groin, Right punch to groin
4. Double snake head strikes to eyes
5. Step back into a left front stance and execute left low block

### **Taezu Naru Waza #10**

1. Step back into a left front stance and execute left high block
2. Step forward into right front stance and execute right rising punch
3. Pull right fist back to forehead with palm facing out, immediately execute right backfist
4. Meet hands side by side with palms facing up, flip hands toward your chest and immediately shoot them out in a snake strike
5. Pull hands back to chest in snake position to a right cat stance
6. Step back into a left front stance and execute left low block

# Shuri Ryu Sente

Sente exercises came from the teaching of the Chinese style Pa Kua (Ba Gua), one of the three main styles of China. Pa Kua is known for its circular movements. When practicing Sente exercises it is important to utilize Yin and Yang theory (push, pull method) with your hand strikes. These exercises can be done weaponless or with a weapon Bo or oar (Eiku).

## Thousand Hand Rice Exercises

### Sente #1

Start in heels together stance

1. Step across your left side with your right foot into a forward stance (facing 90 degrees to your left) right hand in chamber to your right ear (palm away) left hand extended towards your rear. Turn counterclockwise and pull your right foot back to heels together stance (facing your rear). Deliver a right horizontal strike to your left hand at neck level Repeat, finishing in the same position you originally started

### Sente #2

Start in heels together stance

1. pull into a right crane stance while simultaneously delivering a right underarm palm heel strike into your left palm
2. Step with your right foot into a kiba dachi and deliver a right overhead shuto to attackers clavicle

### Sente #3

Start in ready stance. Step out right foot to kiba dachi

1. Execute a overhead right shuto strike to attackers clavicle
2. Execute a horizontal right shuto (palm down) to attackers right side of neck
3. Execute a horizontal right shuto (palm up) to attackers left side of neck

### Sente #4

Start in ready stance. Step out right foot to kiba dachi

1. Right push away parry
2. Right back of hand parry
3. Circle your right hand head high into a right horizontal shuto strike into your palm at hip level
4. Execute a right overhead shuto to attackers clavicle

### Sente #5

Start in ready stance. Step out right foot to kiba dachi

1. Execute a right downward shuto strike across attacker towards your left knee
2. Execute a right downward shuto strike across attacker towards your right knee
3. Execute a horizontal right shuto (palm up) to neck
4. Execute a horizontal right shuto (palm down) to neck
5. Right overhead shuto strike to attackers center

### **Sente #6**

Start in ready stance. Step out right foot to kiba dachi

1. Execute a right downward shuto strike across attacker towards your left knee
2. Execute a right downward shuto strike across attacker towards your right knee
3. Execute a horizontal right shuto (palm up) to neck
4. Execute a horizontal right shuto (palm down) to neck
5. Right elbow strike to the rear
6. Right hook hand strike to the throat

### **Sente #7**

Start in ready stance. Step out right foot into right forward stance

1. Right push away parry
2. Right back of hand parry
3. Double palm heel strikes (palms up) to chin and (palms down) to midsection
4. Execute a right downward shuto strike across attacker towards your left knee
5. Execute a right downward shuto strike across attacker towards your right knee
6. Pull into a right crane stance while simultaneously delivering a right underarm palm heel strike into your left palm
7. Step with your right foot into a kiba dachi and deliver a right overhead shuto to attackers clavicle

### **Sente #8**

Start in ready stance. Step out right foot into right forward stance

1. Double palm heel strikes (palms up) to chin and (palms down) to midsection
2. Turn counterclockwise 90 degree into left back stance with double left parry (palm up)
3. Turn clockwise 180 degree into right back stance with double right parry (palm up)
4. Turn counterclockwise 90 degree (front) into kiba dachi execute a right downward diagonal shuto strike towards your left knee
5. Execute a right downward diagonal shuto strike towards your right knee
6. Right horizontal shuto strike (palm up)
7. Right horizontal shuto strike (palm down)
8. Right overhead shuto strike to attackers center

# Performance Categories

Ippon Kumite Katas (Body Power)  
Taezu Naru Wazas (Speed -Fluidity)  
Kihon Kumite Katas (Power-Speed-Form)  
JiJu Undo (Free Exercise)  
Kime Dachi Kumite (Stance Sparring)  
Kata - Kumite (Form Sparring)  
Kata (Pre-arranged Form)  
JiJu Kumite and Sessen Kumite

## Undo Chikara 9 Moving Forces

1. Breath (ki or Chi) control - Releasing of air and the yell. Energy contro, we breathe for energy
2. Applied Pressure (Appaku) - Apply pressure to carotid arteries, costal nerves, hollow of throat, solar plexus, underarms and wrist
3. Joint bending (Tsugime or Kansetsu) - fingers, wrists, arms, shoulders, ankles, against all joints
4. Striking vulnerable and paralyzing areas (Utsu or Kobushi Ate) - Includes locking hand to throat, wrist crooked to chin, mirror hand to groin, palm of hand to jaw, finger hand to eyes, knuckle strikes to body, gesture kicking and elbow strikes
5. Absorbing and controlling pain and/or punishment (Kote) - involves extreme yelling, releasing of all air, kiai and kote-aite practice with partner
6. Holding (osae komi) and grappling (Ne) - marriage with all holds and controlling opponent's body and limbs
7. Throwing (nage) and sweeping (Ashi) - sweeping kicks to ankles and knee fold, kicking with haku geri, throws such as osoto gari, tai otoshi, uchi gari, kubi nage and Ogoshi, etc
8. Choking (jime) and rendering unconciousness by neck choking, striking to the carotid arteries, costal nerve, hollow of throat, solar plexus, underarms and wrists
9. Counters (kaeshu) to all of the above

# Other

## **Kogeki—methods of retreating and advancing**

1. Step Thru
2. Sacrificial
3. Step and Slide
4. Boxers Step or Close the Gap
5. Foot Replacing Foot
6. Step Across
7. Step Behind

## **8 Facial Expressions**

1. Confidence
2. Contempt
3. Solemn
4. Shock
5. Fear
6. Friendly
7. Anger
8. Unconcerned

## **Kata Interpretation**

Mental / Spiritual / Universal

1. Mina Bunkai—Full interpretation
2. Goshindo Bunkai – Self Defense
3. Kaeshu—Counters
4. Haikai / Katamari—Killing Blows

Reverse Katas—Hantei (self) / Kagami (mirror—with opponent)

# Other

## Body Forms

**Snake**—Breath Strength (nishi-kin)

**Tiger**—Bone Strength (Shote—palm); (Tore-te Finger) Kokoken

**Crane**—Spirit/muscle Strength (Tsurakin / Kokuto-kin)

**Dragon**—Body Strength (Onikin)

**Leopard**—Inner/Outer Strength—Hanuchi-kin

## 6 long/short punches

1. Seiken zuki—front punch
2. Tate-zuki—vertical punch
3. Urajikin—upper cut
4. Kadge-zuki—hook punch
5. Odgikin—upward punch
6. Swimuki—swim punch (over the top)

## 3 levels of blocking

1. Wrist
2. Elbow
3. Armpit

1. Block-to-block
2. Block-to-break
3. Block-to-strike

# Other

## **3 Time when to Attack**

1. Before (sen)
2. During (sen no sen)
3. After (go no sen)

## **8 Types of Attack**

1. Direct Attack
2. Counter Attack
3. Surprise Attack
4. Hit and Run Attack
5. Defensive Attack
6. Circle Attack
7. Passive Attack
8. Sacrifice Attack

## **3 Ways of Breathing**

Nagari 1—in through nose, out nose

Nagari 2—in through nose/mouth, out nose/mouth

Ibuki—in nose / out mouth

# 17 Stances in System

1. **Fudo dachi**—heels together
2. **Hachiji dachi**—spread out stance
3. **Hange tsu dachi**—wide hour glass stance (Sanchin 3)
4. **Heisoku dachi**—attention stance
5. **Kake dachi**—hooked cross stance
6. **Kiba dachi**—straddle stance
7. **Kokutsu dachi**—layout stance (Snake)
8. **Ko neko dachi**—layout cat stance
9. **Mitsurin dachi**—jungle stance (Leopard)
10. **Neko-ashi-dachi**—cat leg stance
11. **Sanchi dachi**—hour glass tance
12. **Shiko dachi**—stand up squat stance
13. **Shiro haku tsuru dachi**—white swan stance
14. **Shiro kozuru dachi**—white stork stance
15. **Shiro tsuru dachi**—white crane stance
16. **Sochin dachi**—diagonal straadle stance , hour glass ( sanchin 2)
17. **Zenkutsu dachi**—forward stance

# Other

## **Major Arts:**

1. Swordsmanship
2. Spearmanship
3. Archery
4. Horsemanship
5. Swimming with Armor

## **Minor Arts: (One piece weapons)**

1. Jitte (Sai)
2. Staff (Bo)
3. War Fan (Gum bai)
4. Eiku

## **Collateral Arts: (two piece weapons)**

1. Nun-chaku
  2. Kama
  3. Tonfa
- And others

## **Unarmed Arts:**

1. Karate
2. Judo
3. Aikido
4. Karube
5. Kempo
6. Sumo
7. Jujitsu
- 8 . Wrestling (and others)

## **Occult Arts:**

- Ninjitsu
- Flower Arranging
- Art / Painting

# Terminology

**Mitsume**—Wide-eyed Stare

**Atemi**—Vital point striking

**Kuzu shi**—breaking balance

**Mae-ude**—forearm

**Morote**—two hands

**Nuki-te**—Finger tip

**Seir Yuto**—oxjaw shuto

**Tekubi**—wrist

**Te-uke**—2 clenched fists

**Te katana uke**—top open, bottom clenched

**Hiza**—knee

**Tori**—Attacker

**Uki**—Defender

**Mu-shin**—no mindedness

**Gasho**—praying position

**Hidari**—Left

**Migi**—Right

**Fumi-komi-geri**—Foot Stomp

**Osoto Gari**—major outside Sweep

**Kosoto Gari**—minor outside sweep

**Oiechi Gari**—Major inside sweep

**Koiechi Gari**—Minor inside sweep

**Seiza**—sit down in kneeling position, back straight, palms on thighs

**Mokuso**—close eyes, clear mind, prepare

**Rei**—to bow

# Counting

English	Japanese	Okinawan
1	Ichi	Tea ch
2	Ni	Tar ch
3	San	Mee ch
4	Shi	Yuu ch
5	Go	Ichi ch
6	Roku	Mud ch
7	Shichi	Nana ch
8	Hachi	Yar ch
9	Ku	Kukunu ch
10	Ju	Too

# Higher

20	Ni-ju
21	Ni-ju-ichi
100	Hyaku
200	Nihyaku
1000	Sen
2000	Nisen
10000	Ichiman

## Japanese 大字 (daiji) numerals

壹 [壹]	貳 [貳]	參 [參]	肆 [肆]	伍 [伍]	陸 [陸]	柒 [柒]	捌 [捌]	玖 [玖]	拾	百 [佰]	千 [仟]	万/萬
一	二	三	四	五	六	七	八	九	十	百	千	万
1	2	3	4	5	6	7	8	9	10	100	1000	10000

# Rank Requirements

# OKINAWAN SHURI RYU



## White Pine Tree



### Minimum Physical Requirements

	6 yrs & Under	7 & 8 yrs	9 & 10 yrs	11 & 12 yrs	13 & 14 yrs	15 & 16 yrs	17 - 35 yrs	36 yrs & Over
<i>Kata Kumite</i>	3 Minutes	3 Minutes	3 Minutes	4 Minutes	4 Minutes	5 Minutes	5 Minutes	5 Minutes
<i>Kime Dachi Kumite</i>	4 Minutes	4 Minutes	4 Minutes	5 Minutes	5 Minutes	5 Minutes	5 Minutes	5 Minutes
<i>Push ups</i>	10	20	25	30	30	35	Men 45 Women 30	25
<i>Crunches</i>	20	25	30	35	40	55	Men 75 Women 60	35
<i>Middle punches w/ weights</i>	15 with 1 lbs weight	15 with 2 lbs weight	20 with 2 lbs weight	30 with 3 lbs weight	45 with 4 lbs weight	60 with 10 lbs weight	Men 75 w 15lbs Women 75 w 10 lbs	Men 45 w/ 10lbs Women 35 w/ 10lbs
<i>Upper Cross punches w/ weights</i>	15 with 1 lbs weight	15 with 2 lbs weight	20 with 2 lbs weight	30 with 3 lbs weight	45 with 4 lbs weight	60 with 10 lbs weight	Men 75 w 15lbs Women 75 w 10 lbs	Men 45 w/ 10lbs Women 35 w/ 10lbs
<i>Front Kicks</i>	80	100	200	250	300	400	Men 500 Women 400	200
<i>Jump Rope</i>	20	30	50	100	150	200	200	100
<i>Heavy bag punches / back fists</i>	2 Minutes	3 Minutes	3 Minutes	4 Minutes	5 Minutes	5 Minutes	5 Minutes	5 Minutes
<i>Trapping Hands</i>	2 Minutes	2 Minutes	3 Minutes	4 Minutes	5 Minutes	5 Minutes	5 Minutes	5 Minutes
<i>Jogging</i>	1/2 Mile	3/4 Mile	1 Mile	1-1/2 Mile	2 Mile	2 Mile	2 Mile	2 Mile walk or jog

# References

<http://www.shuri-ryu.com/index.html>

<http://suncoastkarate.com/page-Shuri-ryu.html>

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